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WELCOME!



reetings, and welcome on behalf of The Dark Place to the first edition of what we anticipate will become our regular quarterly update. We will profile events, lifestyle and culture for historically oriented Goths in Toronto and surrounding areas, as well as for those who are curious about the dark romance of times past and present.

In the interests of community and fostering our common fascination with the dark, we hope to highlight many aspects of Gothic life, both inside and outside the clubs. For those outside the Gothic community, we hope to dispel some of the myths that plague our subculture and showcase the many positive contributions Gothics make to society.

What does 'dark' mean to you? Society in general often considers anything 'dark' to be automatically and exclusively 'evil'. Not so. Darkness can also mean other things: the mysterious, the unknown, and treasures shrouded and forgotten in time. It represents a learning opportunity; something to discover and explore... perhaps, something to wonder at and ponder.

We wish you a pleasant perusal.

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Printing: Jellybean Imaging Inc.

Contributors for this edition:

Lady Silver, Lady Death, Angelyque De La Bohème, The Dark Tulip, Louis Kestler



The Raven's Call is the quarterly publication issued free of charge by The Dark Place: A Gothic Society for the information and enjoyment of both Gothics and non-Gothics alike. Every effort is made to ensure that all event details are accurate at the time of printing; however, readers are encouraged to double-check with the event organizers as these details are subject to change. All creative works showcased in this publication are subject to the creators' copyrights and may not be reproduced in any way without their prior written consent.

Submissions, feedback and comments are most welcome via email to the following address: dark_place@hotmail.com



THE DARK PLACE A Gothic Society

The Dark Place is a Toronto-based social organization which provides a forum of expression for historically inspired individuals within the modern Gothic subculture. Its members embody the spirit of the Dark Romantic, celebrating historical arts and culture and seeking to stimulate public interest in the mysteries of bygone eras by exhibiting the aesthetic and mannerism of the historical Gothic. The Dark Place gathers regularly for parlour entertainments and social evenings and organizes cultural and historical outings in and around the GTA.

Membership Information

Two levels of group membership are available for those wishing to join The Dark Place:

Associate Membership is open to any and all interested individuals around the globe who share in the spirit and motivation behind the group's ideals. Associate members are free to participate in all our open gatherings, group initiatives, activities and outings and are welcome to sign up to The Darklings list on Yahoo, where information on our ongoing events calendar is available. To sign up, go to: <http://groups.yahoo.com/group/the-darklings/>.

Core Membership is generally by invitation to individuals who have demonstrated a keen and committed interest in the group and its purpose, often through their exposure as Associate members. In addition to the benefits of Associate membership, Core members have a voting voice in the business affairs of the group as well as the opportunity to originate ideas for social and public relations initiatives and participate in their fulfillment. Core members also enjoy discounts at selected establishments. A modest membership fee is due annually.

For more information on The Dark Place, please visit www.the-dark-place.org



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DID YOU KNOW?

- ◆ Until recent times, a common Hindu custom, called suttee, was performed when a husband died. The wife would walk into the funeral pyre and burn to death to be with her husband. The stated purpose of this practice was to expiate the sins of both husband and wife and to ensure the couple's reunion beyond the grave, but it was also encouraged by the low regard in which widows were held. It was abolished by law in British India in 1829, but isolated cases of voluntary suttee have occurred into the 20th century.
- ◆ In 1666 a great fire leveled eighty percent of London, but it actually saved thousands of lives. At that time there was another major pandemic of 'black plague'. The fire sterilized much of London, and the spread of the disease was stopped.
- ◆ Until 1687, clocks had no minute hand, just an hour hand.

THE GOTH BIBLE:

A Compendium for the Darkly Inclined

By Nancy Kilpatrick

0-312-30696-2

St. Martin's Press

Whether you're a goth yourself or are simply curious about "those people dressed in black" who you've seen walking around Queen Street, Nancy Kilpatrick's "The Goth Bible" is a wonderful way to explore this fascinating subculture. The book dispels common misconceptions about goths and sheds light into a world of shadows where "darkly artistic" individuals reside.

What is goth? Kilpatrick acknowledges the difficulty in defining the word. She concludes that "goth is a state of mind" and that "romance is at the heart of what it means to be a goth." It is infinitely deeper than the mainstream perceives it to be. Kilpatrick makes it very clear what goth is NOT... it is NOT a devil-worshipping cult and it is NOT evil (despite the media's attempt to characterize it as such). Where did goth come from? What is the connection between the 2nd-6th century AD. Germanic tribes called "Goths" and the movement called "goth" that grew out of the 1970's punk scene? Not only does Kilpatrick delve into the history of the gothic culture, she also examines how and why "goth remains and grows".

Exploring everything from attitude, to fashion, to music, to art and literature, to goth relationships and interests, this book is an excellent resource for anyone who is anxious to learn about the scene. Other books written about goths like "The Hex Files" and "21st Century Goth" often present information in catalog format. "The Goth Bible" takes a different approach. Kilpatrick uses her lively writing style to create an intriguing story of what goth was, is and what it might become in the future.

Review by:
Alma Swan (*Lady Death*)



SYMBOLS IN STONE: DECIPHERING GRAVESTONE ART THE OBELISK

By: Alma Sinan (*Lady Death*)

As a self-professed taphophile (someone who loves cemeteries and who is fascinated by gravestones), I've always been uplifted and inspired by obelisks in memorial art. This type of tombstone reached the height of fashion during the 1880s and 1890s (1) and there are plenty of fine examples in Toronto cemeteries.

Obelisks look like tapered, squared columns, that culminate in a triangular tip. Built in Egypt during the Old and Middle Kingdoms, obelisks symbolized the sun's rays; in fact, sometimes the triangular tips were painted gold to reflect the light (2). Why did this Egyptian symbol appeal to Victorians and why did they adopt it in their funerary art?

The great benefit of obelisks was that they were very impressive and often less costly than other types of monuments (eg. family mausoleums, etc.). However, size really mattered; the larger the obelisk, the greater prominence it had in the cemetery and the more wealthy the family appeared to be. An obelisk permitted families that had smaller sized plots to still have a marker of great distinction....they could build a tall and elegant memorial on limited space (3). It also embodied the ideals of Classical art: solid lines, simplicity and beauty.

The simple lines didn't appeal to everyone, however. Henry Van Brunt in the 1880 *American Art Review* likened the shape of the obelisk to a "dumb colossal chimney" (4). There were other critics as well. Some churches discouraged the use of ancient Egyptian, Greek and Roman revival styles (obelisks, columns, urns, etc.) and encouraged the use of Christian motifs instead (eg. crosses, lambs, angels, etc.). Perhaps this is one of the reasons why the obelisk lost its popularity around the turn of the century.

One of the most intriguing gravestones I've ever encountered, is an obelisk in Toronto's Mount Pleasant

Cemetery. What makes it distinct is the prominent cross carved just below the tip. I can't help wondering about the family that chose that gravestone. Had they already decided upon the obelisk and then gave in to pressure from the religious community and compromised by including the cross? Or did they joyfully and freely combine these two elements to create a unique monument that blended the Classical aesthetic and their own religious beliefs?

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- (1) Michael Ragon, *The Space of Death: A Study of Funerary Architecture, Decoration and Urbanism*, trans. Alan Sheridan (Charlottesville: University of Virginia, 1981), p. 131.
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Photo by: Alma Sinan

THE SKULL: Part I

By Alma Sinan (*Lady Death*)

The door of the bone house gaped open.

"Go on then, love," my mother-in-law said and handed me a lit lantern.

I looked back at the women who had accompanied me to the churchyard. Most of them smiled encouragingly.

"As a married woman now, it is your duty," Mrs. Fergus, one of the elders, said as she walked up to me. She gestured for me to lean in closer, then planted a kiss on my cheek. "Don't worry lass. We've all been through this." Faint, blue veins webbed through her skin and when she smiled, her face looked like wrinkled marble.

"Thank you," I said, taking her dry, delicate hand into my own.

I turned and approached the crumbling stone building that had been used for centuries to store the bones of Dunway Island's inhabitants. Once the churchyard was full, older graves would be dug up, skeletons removed and stored in the bone house, and the land reused for new burials.

I walked toward the windowless ossuary and reached the entrance. Moss carpeted the threshold. Afraid that I might slip, I steadied myself against the rotting oak door. My fingers fell upon something soft and wet. I screamed and pulled my hand away.

Behind me, the women tittered. Their laughter wasn't mean-spirited but amused and sympathetic, like parents chuckling over a child's exploits. I looked back at the door. I had merely touched a pocket of moss growing in one of the door's great seams.

"Stop being silly," I scolded myself. "Just hurry up and do the deed so you can go back home." For several moments, I lingered on the doorstep feeling too afraid to raise the lantern. Chill air washed across my face, bringing with it the smell of damp earth and rot. It was

as if the darkness was breathing.

"You have to go inside lass," Mrs. Fergus prompted me. "Make it short and sweet as an ass' gallop."

A smile crept across my lips. Since my marriage a month ago, I'd constantly been surprised and charmed by the locals' colourful phrases.

"Yes. The sexton is waitin' on you. He's late for his appointment at the pub," my mother-in-law added. The women laughed.

They were right. I had to move...now.

I took a deep breath and lifted the lantern, holding it in front of me as if it was a shield.

Light spilled into the ossuary, revealing a tattered kingdom of death. Cobwebs hung like ripped gossamer in corners and from the low vaulted ceiling. Bones, displaced from the comfort of graves, lined the walls in stacks almost twice my height. A narrow path ran through the centre of the piles. I noticed that some of the flagstones in the walkway were missing, the gaps filled with black water that shone like pools of ink.

I didn't want to enter but didn't want to disappoint my husband's family or the people of Dunway Island either. Now that I was one of them, I wanted to respect their traditions and rituals. Taking a deep breath, I forced myself to step inside....

(To be continued in the next edition of *The Raven's Call*....)



Original by: Erik Quarry, Hayward CA, 2003

Profile

Elisabeth

EMPERESS OF AUSTRIA,
QUEEN OF HUNGARY AND
BOHEMIA (1837-1898)

By: Lady Silver

Our featured historical personage for this edition of *The Raven's Call* is Elisabeth Amalie Eugenie von Wittelsbach, Duchess in Bavaria, Princess of Bavaria. Very much the 'Princess Diana' of her day, she was 'the people's empress,' filling the hearts and imaginations of so many during her lifetime and devastating them at her sudden and tragic death.

She was born in Munich to parents Maximilian Josef, Duke in Bavaria, and Ludovika, Royal Princess of Bavaria, growing up at the family's country home of Possenhofen Castle on Lake Starnberg. She was called Sisi (a common regional shortening of 'Elisabeth') by her family and friends. Among her cousins was the infamous "mad" King Ludwig II of Bavaria as well as Maximilian, Emperor of Mexico. Sisi loved the country, the simple life, and animals. Shy among strangers and unpretentious, she shared her father's love of the circus, long mountain walks, horseback riding and the zither, and was known to be her happiest when surrounded by less than royal people.

At the age of 16, Sisi accompanied her mother and 18-year-old sister Hélène to Bad Ischl in upper Austria, where they hoped Hélène would favourably impress their cousin, 23-year-old

Franz Josef, then Emperor of Austria, and induce him to solidify their tentative engagement (arranged by their mothers). Instead, to everyone's surprise, Franz Josef chose Sisi, much to the dismay of his mother, the Archduchess Sophie. Franz Josef was very much attracted to Sisi's liveliness and spirit, not to mention her grace and beauty, and was devoted to her from that moment on. The couple was married in Vienna on April 24, 1854. Sisi later wrote that she regretted taking this step for the rest of her life.

Sisi had difficulty adapting to and rebelled against the strict etiquette practiced at the Habsburg court. Her feelings towards the Hofburg are expressed in a poem, which she composed in 1854:

*I have awoken in a dungeon,
With fetters on my wrists.
My longing grows ever stronger.
And Freedom! thou, turned away from me...*



Famous portrait of Elisabeth by Xaver von Winterhalter (1865)
"Kaiserin Elisabeth in Hofgala mit Diamantsternen"

“I have awoken in a dungeon,
With fetters on my wrists.
My longing grows ever stronger.”

Her mother-in-law Sophie never liked Sisi, and her attempts to train Sisi to become a proper Empress did not take into account the girl's own wishes and needs. And because of her strangeness and 'wild country ways,' the Viennese court looked down on Sisi. Franz Josef deeply respected his mother and out of a sense of duty, despite his devotion to his wife, only rarely supported Sisi against her.

The couple's first two children, Archduchess Sophie of Austria (1855-1857) (named by her grandmother without Sisi's being consulted) and Archduchess Gisela of Austria (1856-1932), were raised by attendants chosen



by (and loyal to) their grandmother (as were those who had been chosen to attend Sisi herself upon her arrival in Vienna). Sisi was denied any major influence on their upbringing and had little contact with the girls at all, which saddened and infuriated her. She did insist that the children accompany her and Franz Josef on a state visit to Hungary in 1857, unfortunately during which they became ill and little Sophie died - a misfortune which was then used as proof that the young Empress was unfit to be a mother. The eagerly awaited heir to the throne, Crown Prince Rudolf (1858-1889), like the first two children, was given over to the care of Sophie. Soon after this time, Sisi's health began to decline and she started spending a lot of time away from Vienna 'for the sake of her health'. The marriage started to deteriorate, largely due to Sisi's increasingly erratic behaviour.

To ease her pain and illness, Sisi's trips grew longer and more frequent. While she traveled, reports indicate that she appeared to be perfectly healthy - until she returned to Vienna, where she always grew worse. Travel became her life, and she saw very little of her children, visiting places such as Madeira, Hungary, and Corfu, joining hunting parties in England and visiting with Queen Victoria. In 1865, however, she was forced to intervene for the sake of her son who, at the Emperor's orders, was being educated under strict, sadistic military methods which were actually endangering the delicate boy's life. She presented her husband with a written ultimatum - either she would take over every aspect of her children's lives until they were of age, as well as anything touching her own personal life - or she would leave him. The Emperor gave in.

By this time Sisi was regarded as one of the most beautiful women in Europe and she became known for her fashion sense, diet and exercise regimens, and passion for riding sports. She paid extreme attention to her appearance and would spend most of her time preserving her beauty. It took three hours each morning just to dress her hair (which was thick and almost ankle length) - she would bathe in olive oil, apply lotions and preparations to preserve the flawlessness of her skin, and an entire day was consumed every three weeks for

washing her hair (with brandy and raw eggs). Her compulsive dieting and strenuous physical exercise routines to maintain her 20-inch waistline reduced her to near emaciation at times (today this would be recognized as anorexia). During these years, she was reputed to have had a number of lovers and was said to have encouraged Franz Josef's affair with actress Katharina Schratl.

Beauty secret prepared just for Sisi:

Rose Cream (for the face)

- Juice from 25 crushed rosebuds
- 1/8th L. distilled water
- 50g lanolin
- 20g fresh, unsalted butter

While her involvement in politics was only marginal, through her influence with Franz Josef she helped the Hungarian people regain their Constitution. This led to the foundation of the Austro-Hungarian double monarchy, making Sisi Empress of Austria and Queen of Hungary. She had always loved Hungary, spoke the language fluently and felt for its people and their cause and, reconciled and reunited with her husband, she joined Franz Josef in Budapest, where their coronation took place. Her attachment to Hungary benefited the Empire - the Hungarian people returned her attachment, considering her the only Habsburg they could trust. After the birth of their fourth child, Archduchess Marie Valerie of Austria (1868-1924), however, Sisi again took up her former life of restlessly traveling through Europe, ceaselessly trying to escape from herself into decades of what basically became a walking trance.

A consolation and outlet for Sisi, though, was her writing - she kept a journal and authored much poetry, among which are her "Nordseelieder" (Songs of the North Sea) and "Winterlieder" (Songs of Winter), both inspirations from her favourite German poet, Heinrich Heine. Her writings provide a direct insight into her personality - much of it refers to her journeys, classical Greek and romantic themes, as well as ironic mockery on the Habsburg dynasty and, above all, her own feelings of isolation and desperation.



Quotations from Sisi's Writings

"If one cannot be happy, then nothing is left but to embrace one's grief. Only this offers peace; this is the beauty, the cause and the purpose of all things."

"People don't know what to make of me, because I don't fit into their traditions and time-honoured customs. They don't want to disturb their accustomed order. Thus I am one unto myself."

"We are like two damned souls, wandering in the underworld."

"Even so I continue on the search for my destiny. I know that nothing can hold me back from meeting it on the day I am meant to meet it. All people must at some point start on the path towards it. Destiny may seem to sleep for a while, but it eventually catches up with us. And then, the very steps we should not take in order to avoid ruin are the very steps that we do take. Those are the steps I've been taking for a long time."

"Life has only one purpose - for each of us in our way to overcome it, as if it were a sickness. And if one wants to overcome it, one must fear nothing, and desire everything, and accept everything with equanimity. But we don't really see life when we're living it - only in death do the scales fall from our eyes."

"See... where an island forms, there all the sadness of the world becomes lovingly centered."

In January 1889, Sisi's life was shattered by the death of her son, then 31 years old, who apparently murdered his beautiful 17-year-old mistress, Baroness Maria Vetsera, at his hunting lodge *Mayerling*, south of Vienna, and then shot himself. Details surrounding this event have never been fully brought to light. After Rudolf's death, Sisi lost her will to live - she went into a decline in health and spirit and yearned for death herself, although she continued to be a myth, a sensation wherever she went - she was the 'Mater Dolorosa', the lonely Empress, the Black Iris. A long black gown, blue veil, pale sunshade and a leather fan to shun her face from curious looks became the trademarks of the legendary Empress of Austria. She was in Vienna and saw her husband only rarely, but during these years their correspondence increased and their relationship became platonic and warm. Franz Josef adored her to her dying day.

On September 10, 1898, in Geneva, Switzerland, Sisi was stabbed to death by a young anarchist named Luigi Lucheni. Bleeding from a puncture wound to the heart, Sisi's last words were "What happened to me?" Reportedly, her assassin had hoped to kill a prince from the House of Orléans and, failing to find him, turned on Sisi instead as she was walking along the promenade of Lake Geneva. Lucheni said afterwards, "I wanted to

kill a royal. It did not matter which one." Franz Josef never fully recovered from this loss. Sisi is buried in the Imperial Crypt below the Capuchin church and monastery founded in 1617, near the Hofburg Palace in Vienna.



Elisabeth's tomb in the Imperial Crypt, Vienna
(photo by Androom (08/13/1995))

In Europe, Sisi became a 20th century icon, often compared to Diana, Princess of Wales. She is viewed as a free spirit who abhorred conventional court protocol, and she has inspired filmmakers and theatrical producers alike. Most notably, Sisi has been immortalized in a trilogy of films about her life directed by Ernst Marischka in the 1950s starring a young and still unknown Romy Schneider as Sisi. These three films are traditionally shown every Christmas on German and Austrian TV. A condensed version dubbed in English is available under the title *Forever My Love*.

Tourism has also profited - visitors are eager to see her various residences, including her apartments in the Hofburg and Schönbrunn Palaces in Vienna, the imperial villa in Ischl, the Achilleion in Corfu that she built after her son's death, and her summer residence in Gödöllő, Hungary. Her death mask is on display in the Sisi Museum at the Hofburg, along with many other personal items connected with her, including her jewels, gowns and gym apparatus. A visit to these six rooms in the Imperial Palace helps illuminate the personality and life of this unusual Empress.

Supplementary information obtained from Wikipedia, www.kaiserin-elisabeth.com, and www.sissiweb.net.

THE SILENT LANGUAGE
OF FLOWERS:
BLEEDING HEART

By: Dora (The Dark Tulip)
Flower Artist & Floriography Researcher

Flowers have always played an important role in our lives. They've been used for medicinal and culinary purposes, as well as for their fragrance and beauty. A whole language called "floriography" developed in which meanings became attached to specific flowers (1). This language became most popular during the Victorian era when individuals used flowers to communicate feelings that may not have been appropriate to express in polite society. The type of flower, its colour, number within the bouquet, how they were grouped with other flowers, and even how the arrangement was held, all telegraphed messages to the beloved (or spurned) (2). This column is dedicated to the exploration of the "silent language of flowers".

Dicentra (Dielytra)

Common name: Bleeding Heart

Origin: Dicentra is a genus of approximately 20 common species native to Eastern Asia (from the West Himalaya to Siberia and Japan) (3) (7).

Name: "Dicentra (from the Greek words dis, meaning "two", and kentros, meaning "spurs"; referring to the flower's unusual shape) (6)". Its common name derives from the heart-shaped petals and the blood-like drop poised at the base of the heart. Other names for Bleeding Heart include: Lady's Locket, Lyre Flower, Our-Lady-in-a-Boat, Chinese Pants, Squirrel's Corn, Dutchman's Breeches and Venus' Car.

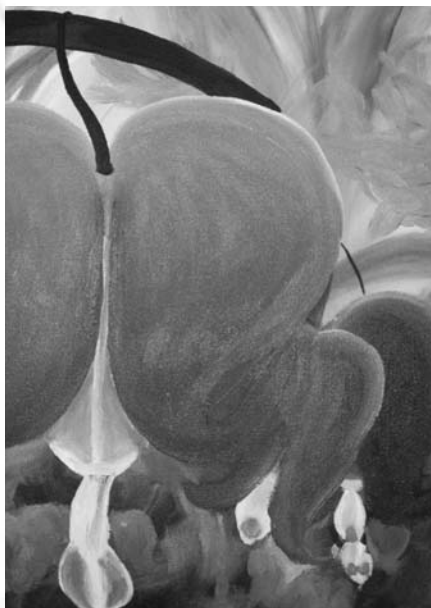
Symbol: Undying love (8). Love and Acceptance (9).

Interesting facts:

- The Pacific Bleeding Heart is a favourite of hummingbirds (4).
- The Pacific Bleeding Heart also contains an analgesic and has been used to treat toothaches and headaches (4).
- Contact with Bleeding Heart can cause skin irritation because the entire plant is toxic (5).
- Bleeding Heart's Flower Essence is used in vibrational therapy. Its sweet scent is believed to help individuals see without judgment (4)(9).

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Bleeding Heart

Original acrylic on canvas by: Dora Kemény-Townner

Dora Kemény-Townner

Flower Artist & Floriography Researcher

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THE EVOLUTION OF BURLESQUE FASHION

By Louis Kestler (and Miss Mitzy Cream)

How has burlesque fashion changed over the years? Louis Kestler interviews dancer, Miss Mitzy Cream, and discovers how costumes have evolved.

LK:

HI MITZY! CAN YOU PLEASE INTRODUCE YOURSELF?

MC:

My name is Miss Mitzy Cream and I've been dancing burlesque for 5 years now. I have my own troupe "Miss Mitzy Cream Kitten Revue" (www.missmitzycream.com). Often we have shows at the Now Lounge, a local club in Toronto, but my main focus is touring.

LK:

HOW DO YOU THINK BURLESQUE FASHION HAS EVOLVED OVER TIME AND WHERE IS IT GOING?



Miss Mitzy Cream

MC:

In the 1900's women wore corsets, so that was the standard. Oh shock! They took off their corsets! Shocking! Insane! That was the big taboo: a girl without a corset! Then there were no corsets in burlesque from the 1920-80's. You can watch vintage footage for hours, dancers like Lily St. Cyr, Sally Rand, Dixie Evans, and never see anyone strip out of corset, EVER! Now everyone uses corsets largely because of Dita Von Teese. She has had an extreme influence on burlesque. Her costumes are phenomenal; inspired by

old MGM movies. That's probably why I like Dita's costumes. There's a sense of nostalgia and trying to go back to the ways we once were.

LK:

DO YOU FAVOUR TRADITIONAL OVER MODERN COSTUMES? REVIVAL OVER VINTAGE? WHAT'S YOUR TAKE ON THE OPTIONS OUT THERE?

MC:

It's so easy to just be traditional. Being more creative is really hard! I was a lot more creative when I first started burlesque and to maintain that creativity is not easy. There is a lot of competition. Then you seem to fall back on your regular burlesque fashions. I would love to have a vintage costume, but good luck finding one that fits and is in good condition. Reproduction is a good alternative, if you can afford to get things made.

LK:

SO WHERE DO YOU FIND OUTFITS?

MC:

Miss Behavin' lingerie or Leg Avenue is VERY good for burlesque. I have an idea and then find the clothes. I don't usually seek it out unless I have a specific event, like when they tell me; "I need you to do a Marie Antoinette act"; then I seek out a corset and undergarments. I find it by accident usually. I'm on the look out for Marie Antoinette shoes right now. I have about 46 acts and I only consider it an act once I've actually performed it on a stage.

LK:

DO YOU HAVE ANY DREAM OUTFITS?

MC:

Yes! An outfit where some birds fly out of my hair! Real birds, real animals ...that's what I love about old-fashioned burlesque; they had real animals. Big props; beautiful props! I want an outfit made entirely of Swarovski crystals ...or a mechanical outfit designed by Catherine D'lish would be a dream for me! The Scarlet O'Hara dress from the Twelve Oaks picnic barbecue would also be a dream outfit!



"Imagination rules the world." (Napoleon)



OCTOBER EVENTS

By: Angelyque De La Bohème

Looking for something to do on All Hallow's Eve? Most of the celebrations extend beyond the single night. Whether you need something kid friendly or a haunted tour, the city is sure to have something to offer.

Toronto After Dark Film Festival
Featuring new horror, sci-fi- and fantasy.
The Bloor Cinema, (506 Bloor St. W. Toronto)
Oct 19 - Oct 25, Prices vary
www.bloorcinema.com

Boo @ the Zoo
The Toronto Zoo celebrates Hallowe'en in its very own spooky way.
Toronto Zoo, (361A Old Finch Ave. Scarborough)
Oct 20 - Oct 28, Adults \$20 Seniors \$14 Children \$12
www.torontozoo.com

A stroll in the park
Rosedale Ravine and Mount Pleasant
Take a family friendly tour of one of the loveliest cemeteries in Toronto.
Meet at Summerhill subway station at 12:30pm.
Oct 27, \$20 (non-members)
www.astrollinthepark.com

Hallowe'en Haunted Walking Tours
The Campbell House Museum presents their annual spine-tingling walking tour of haunted sites all around downtown Toronto.
Campbell House Museum (160 Queen St. W. Toronto)
Oct 29 - Oct 31, 2 - 9 p.m. \$15
www.toronto.com/other/event/529147

Toronto Hallow's Eve singles pub and fright night ghost tour.
Hear some of the city's urban legends as a tour guide takes you through the streets of the city. A great opportunity to find a ghoul of your own.
Duke of York (39 Prince Arthur Ave. Toronto)
Oct 31, 6:30 p.m. \$29.99
www.meetmarketadventures.com

Midori Hallowe'en Bash - Subspace Fetish
Get your tickets early for this event as they tend to sell out.
Reverb (657 Queen St. W. Toronto)
Oct 27
www.thebigbop.com

Fetish Masquerade
This yearly Hallowe'en bash, complete with costume contest, never disappoints with its creativity.
Funhaus (526 Queen St. W. Toronto)
Oct 31
www.fetishmasquerade.com

Keep an eye out on Queen St. West as most bars and clubs have something planned for the evening. Also, Rue Morgue Magazine has a great party which in previous years has boasted everything from gory burlesque dancers to live exorcisms. Check their website for details on this year's location and lineup.
www.rue-morgue.com

Hallowe'en Unmasked:
Disguised, Deceived and Demented

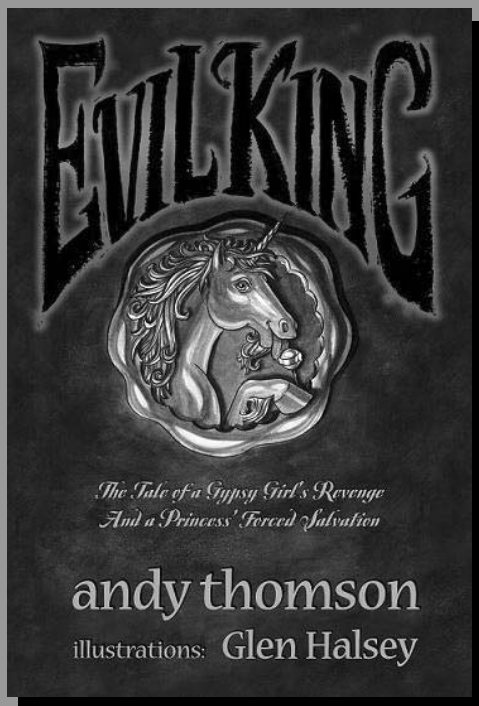
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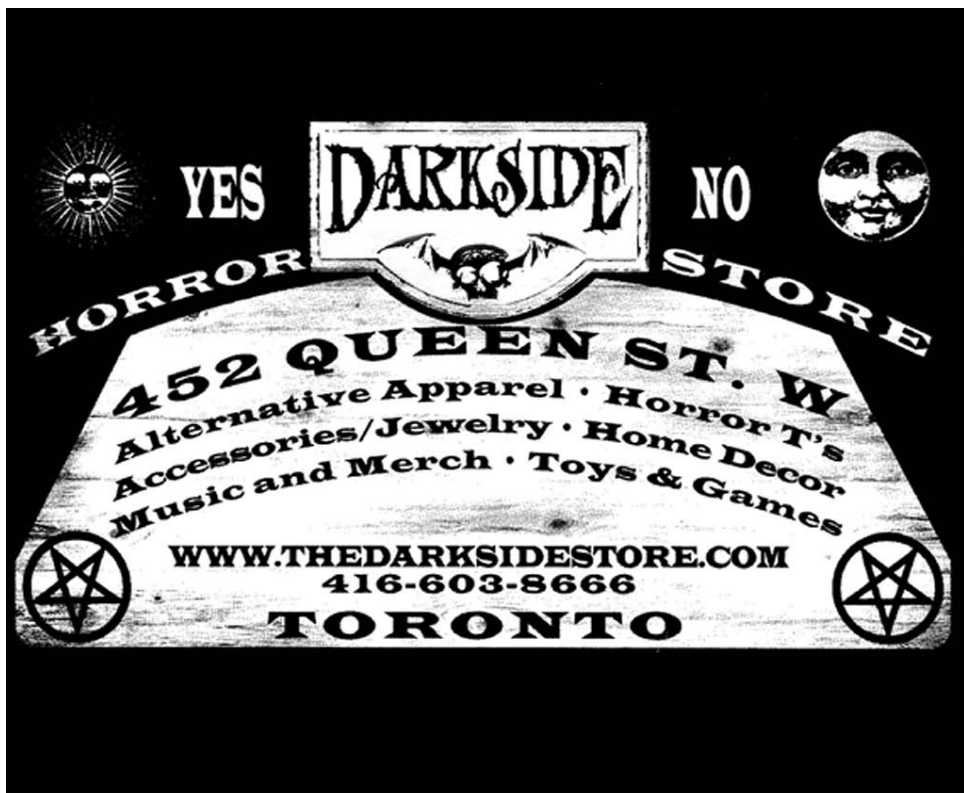
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